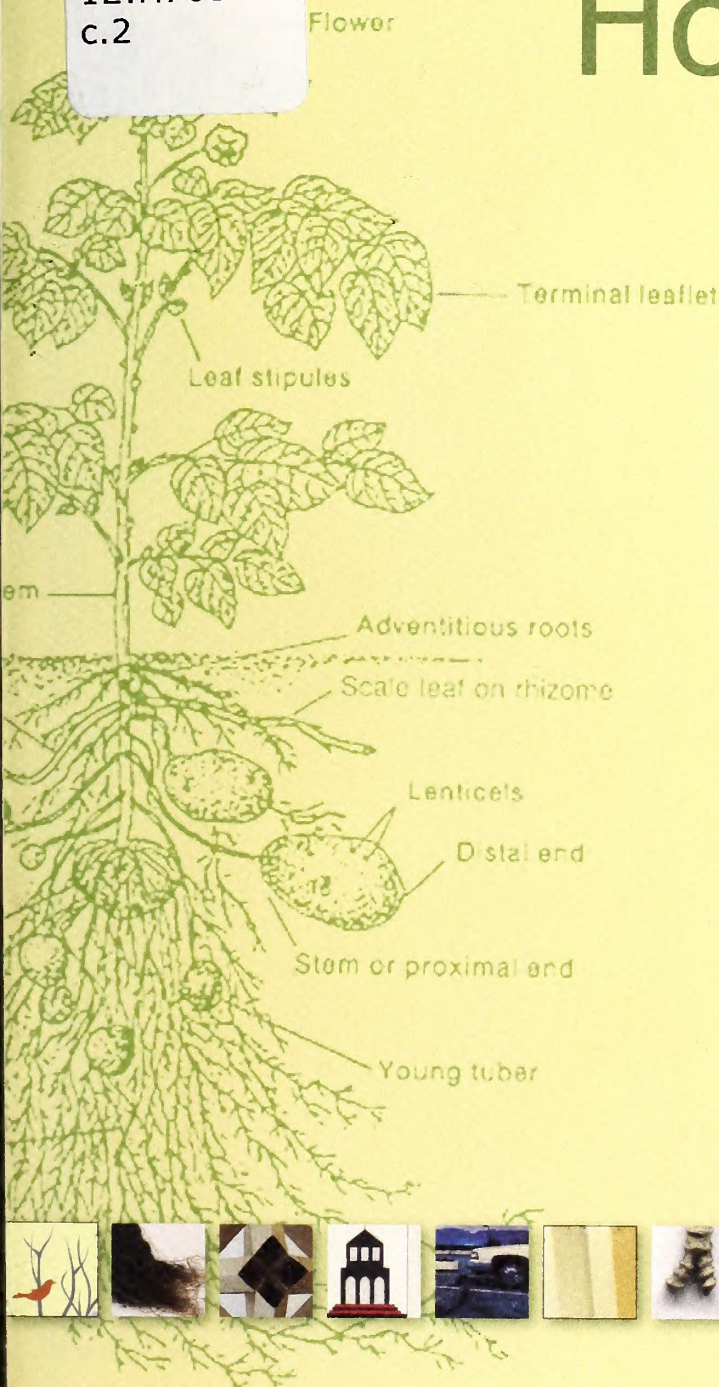


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Homegrown: southeast



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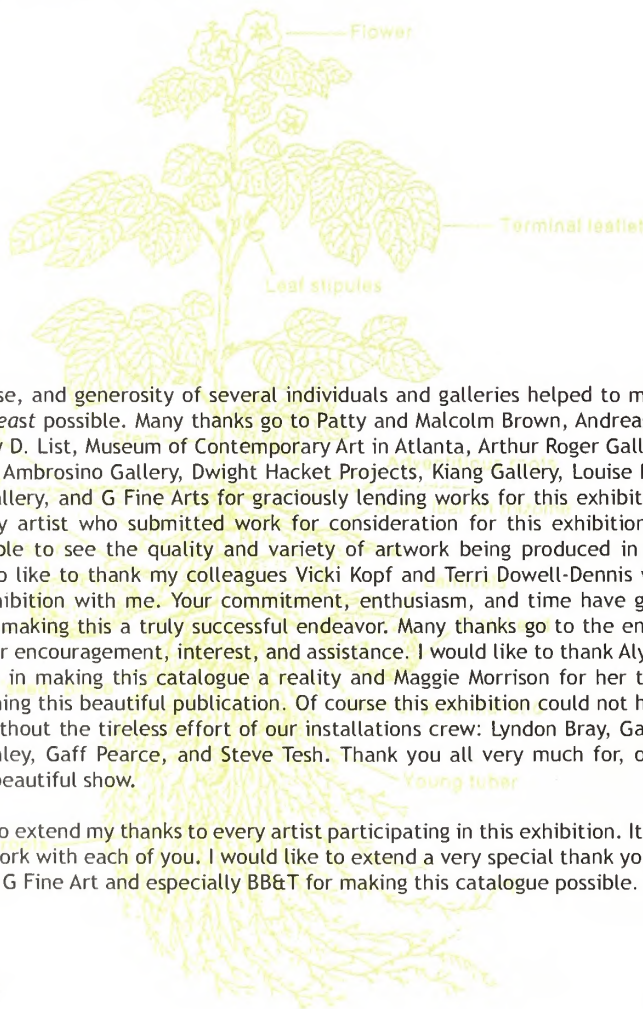
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Homegrown: southeast

Southeastern Center for Contemporary Art
July 16 - September 30, 2005



Acknowledgments

The vision, expertise, and generosity of several individuals and galleries helped to make *Homegrown: Southeast* possible. Many thanks go to Patty and Malcolm Brown, Andreas H. Bechtler, Dr. Murray D. List, Museum of Contemporary Art in Atlanta, Arthur Roger Gallery, Jeff Bailey Gallery, Ambrosino Gallery, Dwight Hacket Projects, Kiang Gallery, Louise Ross Gallery, Numark Gallery, and G Fine Arts for graciously lending works for this exhibition. Thank you to every artist who submitted work for consideration for this exhibition. It was a joy to be able to see the quality and variety of artwork being produced in our region. I would also like to thank my colleagues Vicki Kopf and Terri Dowell-Dennis who co-curated this exhibition with me. Your commitment, enthusiasm, and time have gone a long way toward making this a truly successful endeavor. Many thanks go to the entire SECCA staff for their encouragement, interest, and assistance. I would like to thank Alyson Watts for her work in making this catalogue a reality and Maggie Morrison for her time and effort in designing this beautiful publication. Of course this exhibition could not have been completed without the tireless effort of our installations crew: Lyndon Bray, Gabby Cardall, Laura Lashley, Gaff Pearce, and Steve Tesh. Thank you all very much for, once again, installing a beautiful show.

Lastly I would like to extend my thanks to every artist participating in this exhibition. It has been a delight to work with each of you. I would like to extend a very special thank you to Annie Gawlak from G Fine Art and especially BB&T for making this catalogue possible.

Joshua Rickards
Curatorial Assistant

Homegrown: Southeast is a return to our roots and a return of which we are very proud. Many will recall that prior to 1990, with the exception of our national *Awards in the Visual Arts* fellowship program, SECCA's focus was the eleven-state southeastern region and the artists living and working in this region. SECCA was noted for the outstanding regional artists that we showcased.

This year's *Homegrown: Southeast* exhibition is the third in the series of *Homegrown* exhibits. It is an expansion of the previous two exhibits that featured North Carolina artists exclusively.

Once again, we are pleased to be able to re-visit our roots and present some of the best work being produced in the Southeast today. Not only are we able to work again with a number of old friends but also to show the wealth of new artists who are at work in our region.

Vicki Kopf
Executive Director

Contemporary Voices of the American Southeast

Homegrown: Southeast is the third exhibition in SECCA's biennial *Homegrown* series, which began in 2001 as a vehicle for showcasing the work of North Carolina artists. This year the exhibition has expanded; *Homegrown: Southeast* 2005 includes artists from eleven southeastern states and the District of Columbia. Artists selected for the exhibition were nominated by their peers: curators, critics, and other experts in the field of contemporary art, from across the region.

Viewing the works chosen for this year's exhibition, a variety of themes emerge. Prominent among these are the notions of craft and narrative. Artists such as Elizabeth Brim, who uses traditional blacksmithing techniques to forge highly feminine forms; Jim Neel, whose carved wooden sculptures are inspired by "sacred" experience; Imi Hwangbo, whose works combine technology and the handmade to reference traditional Korean designs; and Ed McGowin (aka T.M. Dossett), who utilizes a traditional Southeast Asian carving technique, exemplify this strong interest in craft traditions; their exquisitely constructed works, sometimes content laden, project a distinct awareness of the process of making.

Narrative also figures as a prominent idea in these and many other artists' works. In fact, one could argue that the absence of a sense of "story" would be the exception in this exhibition. Sometimes the narrative structure is overt, as in Cynthia Norton's installation/performance works that reference the history of American folk music and culture, Tom Stanley's whimsical painted ships that are both personal and fantastic, Ed McGowin's constructions that tell about his impressions of growing up white and Southern in a racially-charged era, Brad Thomas's journalistic collage works, or Amy Pleasant's paintings that utilize the storyboard structure of animation and filmmaking. Other times the presence of narrative is subtle, as in David Finn's evocative carved marble *Ghost* series, or Monica Zeringue's delicate pencil drawings, which suggest obscure imaginary tales.

Abundance and excess, including the barrage-like nature of twenty-first century life and its attendant "stuff," influences another group of artists, among them Dan Steinhilber, Kirsten Kindler, Chris Jahncke, Loren Schwerd, and Joey Slaughter, albeit in very different ways. Steinhilber's works are formally elegant constructions made from the most mundane of materials, like multi-colored balloons, plastic eating utensils, or corrugated cardboard. Kindler finds inspiration in such things as ornate architectural details, rhinestone-embellished fingernails, and myriad variations on hubcaps -- the small extravagant notions of every day

life -- while Jahncke allows himself to be a kind of visual conduit, processing the excess of information and stimulation that contemporary life offers. Loren Schwerd, in her *Loveseat* series, transforms found wooden chairs into compelling works about relationships. Using a computer as the generative tool, Joey Slaughter invents his own forms. These are sometimes developed into three-dimensional environments that are wholly contrived yet evoke associations with our known product-oriented world.

The tension between childhood and our adult memory of it is evident in Jacqueline Bishop's recent works utilizing found children's shoes and Beth Edwards's beautiful but odd paintings of dolls and toys. An interest in biological science and how we understand our world metaphorically in relation to natural processes drives the works of Julie Davidow and Mary Jane Parker. Current events and conceptual issues merge in the works of Juan Logan and Marek Ranis. The sometimes beautiful and often unsettling relationship between nature and civilization finds voice in Sonja Reiger's color photographs of the Alabama night and James Welty's large sculptural wall works.

Identifiable themes abound in these works; yet the most striking observation to be made is recognition of each artist's distinctly unique vision. In many cases the work is heartfelt and personal, calling upon memory, as in IlaSahai Prouty's works that involve bodycasts or Bill Fields's meditations on human spirituality. Many artists, like Maggie Michael and Alexander Kvaes, approach their work as a dialogue between self and materials, sometimes allowing the subliminal "noise" of daily living unfettered access to the process. Finally, the twelve artists who make up the collective called Team Lump exemplify the quest for finding new and meaningful ways to foster creative communities, celebrating individual vision while recognizing the power of collaboration.

Taken as a whole, *Homegrown: Southeast* demonstrates that southeastern artists are working well within the mainstream of contemporary art practice. Their voices speak eloquently of what it means to be human and living in the twenty-first century. While some artists in the exhibition draw upon attributes of regional identity, such as craft, narrative, or a sense of nostalgia, and celebrate those in a contemporary milieu, others make work that cannot be identified as "southern," and in an increasingly global society, really could have been made anywhere.

Terri Dowell-Dennis
Curator of Education



Lost Objects, 2004
leather, beeswax, artificial birds
5.5 x 6 x 4 inches

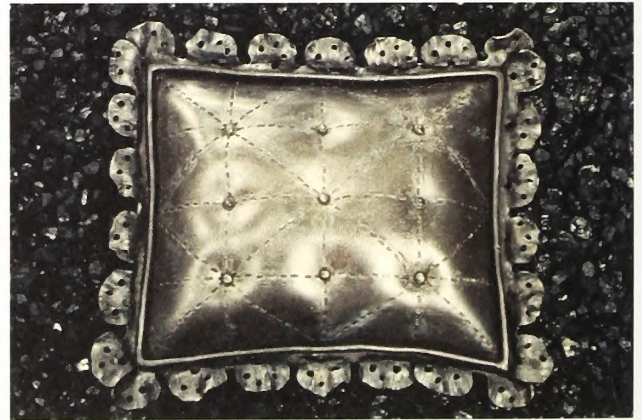
Jacqueline Bishop's works metaphorically speak to notions of beauty and decay, life and death. Her installation entitled *Losing Ground: Imaginary Landscapes* comprises up to 29 pairs of found, painted, and otherwise altered baby shoes, poignantly speaking to the ambiguities and emotional complexities of childhood, a time as fleeting as the delicate, endangered or extinct natural species the artist depicts.

Jacqueline Bishop

Elizabeth Brim

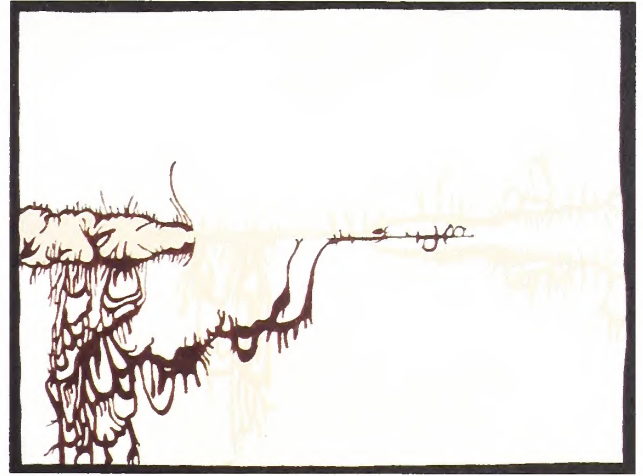
Using traditional blacksmithing techniques, Elizabeth Brim creates highly feminine forms. Referencing the work of her mother and grandmother before her, Brim's works speak to femininity and narrative in her own unique and non-traditional way.

Pillow, 2000
forged and fabricated steel
12 x 10 x 3 inches



Julie Davidow employs biomorphic imagery in her paintings and installation works that seem to grow right on the wall, transitioning, growing, mutating, and reproducing. Her works reflect her interest in microbiology, marine biology, and other natural sciences.

Julie Davidow



Reservoir Host #4, 2003
acrylic and latex on unstretched canvas
18 x 24 inches

Oceola, 2003
urethane and wood
44 x 33 x 90 inches



T.M. Dossett

In 1971, Ed McGowin developed a series of pseudonyms, based on his theory about the development of art history as a pluralistic model: each fictitious artist produced a different style of work. **Thornton M. Dossett**, one of McGowin's alter egos, continues to create narrative works in a southern vernacular style, often referencing the difficult racial issues that he encountered growing up in Mississippi during the Civil Rights era.





Sundown, 2004
oil on canvas
38 x 32 inches

Beth Edwards's paintings reveal a fascination with childhood and domestic environments. Her images of dolls and toys possess a decidedly surreal quality, and the artist doesn't let us forget that adults created these toys - with children in mind.

Beth Edwards

Hermes Trismegistus, 2003
prismacolor, pastel/paper
30 x 22 inches



William Fields

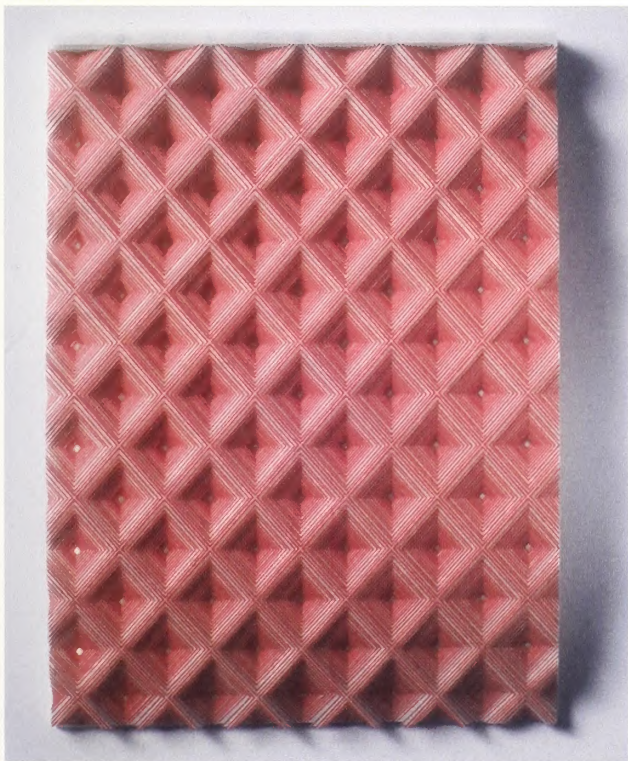
William Fields creates intricate drawings inspired by meditative journeys and his lifelong study of non-Western religious texts, oracles, and practices, including the I Ching, Theosophy, Gnosticism, and other traditions.



David Finn's *Ghost* comprises a series of oversized carved white marble shoes, often installed in public settings. Each shoe is a solo remnant, evocative of a bygone time. Beautiful and incomplete as pairs, they conjure voices, stories, and nostalgia for the past.

David Finn

Muse, 2005
archival ink on hand-cut mylar
8 x 6 x .5 inches



Ghost (group installation)
marble
dimensions variable

Imi Hwangbo

Imi Hwangbo creates constructed drawings of translucent mylar, derived from the patterns and color schemes of Korean wrapping cloths, folk paintings, and personal ornamentation. The works are highly labor-intensive, combining the control of digitally printed imagery with the expressiveness of hand manipulation.





Anything Anywhere, 2004
oil on canvas
49 x 54 inches

Chris Jahncke says that his paintings are about “both nothing and anything . . . and the inevitable tension between these two ideas.” Sometimes “loaded” with imagery, sometimes spare, Jahncke’s works are subliminally influenced by sources as diverse as television, nature, and simple doodles.

Chris Jahncke

Large Tumbleweed, 2005
cut paper on canvas
90 x 62 inches



Kirsten Kindler

The ordinary, yet opulent or effusive gestures of daily living provide inspiration for Kirsten Kindler’s cut paper installations and paintings. The artist explores abundance and elaborate forms of ornamentation: these elements form the foundation for artworks that are both formal and quirky.



Alexander Kvares's drawings reveal his interest in a visually associative type of narrative that is illogical and unstructured. The artist experiences the world intuitively and allows his drawings to emerge in a similar fashion, revealing his conscious and subconscious fascinations.

Alexander Kvares

Complicity, 2004
vintage WWII stoneware and flatware
dimensions variable



Untitled (Showcase), 2003
graphite and gel pens on paper
9 x 12 inches

Juan Logan

The banality of evil is the subject of **Juan Logan's** *Complicity*. An elegant and innocuous-seeming table setting, closely observed, reveals the subtle insignia of the Third Reich, the swastika. These porcelain dinner plates have been cared for and preserved, made available on the world market, and are here displayed as a reminder that the lessons of history cannot be ignored.





Leash, 2003
latex, ink and enamel on canvas
72 x 96 inches

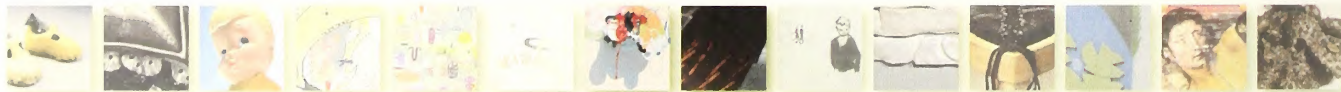
Maggie Michael thinks of her canvases as “locations” - each painting a world unto itself. She uses commercial paints, mistints and handpicked colors, as the elements with which she charts her voyage, adding and manipulating the painted surface until something either satisfying or unexpected emerges.

Maggie Michael

Jim Neel

In addition to his work as a sculptor, **Jim Neel** has been a photojournalist in Central America and Appalachia. His sculptures (drawings and prints) are a way of reflecting on some of the life-changing revelations he has experienced in the course of his travels. The artist says, “The works in this group are about the struggle between the rational and the spiritual, between fact and faith.”

Whirlwind, 2003
pigment and urethane on wood
66 x 66 x 150 inches



Using mundane materials and household techniques, Cynthia Norton creates homespun sculpture, often in the form of musical instruments. The artist also performs on her “instruments” as her alter ego, Ninnie Naive. Norton’s interest in folk music, gender roles, time-based media, and contemporary art merge in installations that are both fun-loving and thought-provoking.

Cynthia Norton

Natural Affinities, 2004
ceramic
dimensions variable



Instrument for a Nervous Breakdown, 2003
mixed media
3 x 1 x 1 feet

Mary Jane Parker

The remarkable affinities between plant and animal forms, particularly attributes of the human body, intrigue Mary Jane Parker and inspire her mixed media works. She often “hybridizes” these seemingly disparate forms to reveal how similar they truly are in terms of form and sometimes function.



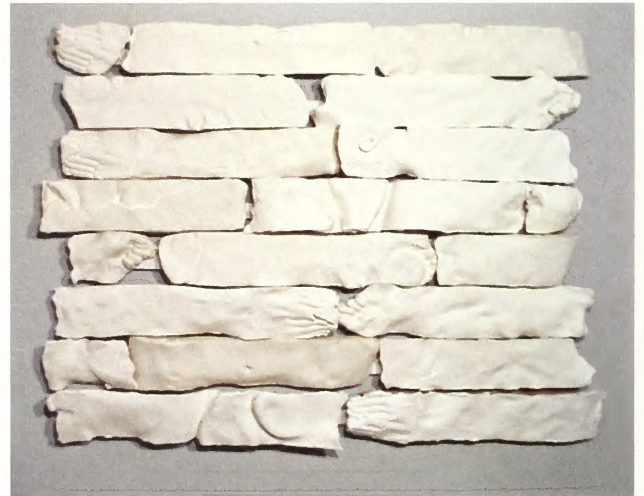


After So Long, 2004
oil on canvas
72 x 60 inches

Amy Pleasant tells stories about the mundane and sometimes unexpected moments of everyday life. Her paintings evoke the passage of time, both in terms of the storyboard-style grid with which she begins each painting, and through the process of layering with veils of paint so that images appear to advance and recede in time and space.

Amy Pleasant

Untitled, 2004
plaster
48 x 48 inches



IlaSahai Prouty

IlaSahai Prouty makes works using casts of various parts of the body. Her manipulation of these forms is a search for memory and sensation. Her chosen techniques of casting and printing allow her to practice her musings on the concept of “replacement,” where idea becomes object, and the past, present, and future seem to merge.



Distance viewing, aerial and satellite imagery are the forms that inspire Marek Ranis's images from the series called *WAR*. His vinyl floor works are, in most cases, based on movies downloaded from the US Department of Defense, representing aerial bombing of US targets in Afghanistan. Presented ironically, as a sort of "Persian carpet," the audience is invited to walk or sit on these "rugs."

Marek Ranis

Cadillac, 2003
giclee print
11 x 16.5 inches



Kabul Map, 2004
satellite image on vinyl
10 x 14 feet

Sonja Rieger

Sonja Rieger's photographic series entitled *Urban Light: Divergent Landscape* explores the mark of the urban on the natural world. The garish colors of bright neon lights co-exist with the rural elements of the Birmingham, Alabama landscape, evoking a uniquely southern cultural and social history.





Loveseat #3, 2004
wood and leather
32 x 20 x 20 inches

Joey Slaughter

Joey Slaughter thinks of his forms as a kind of language, generated as a series of abstract forms via the computer. In translating his virtual forms into two or three dimensions, Slaughter references toys, graphic design, and landscapes, with elements of industrial design. Though totally invented, we perceive these highly finished objects as products, and as a recognizable, if slightly off kilter, attribute of our contemporary culture.

Loren Schwerd's *Loveseat* series began with the discovery of twenty-five wooden chairs, found in a dumpster. Schwerd has used these nearly identical forms to investigate a wide array of relationships, from intimacy to dysfunction, and as with all of her works, these suggest a subtle sense of humor and an awkward beauty.

Loren Schwerd

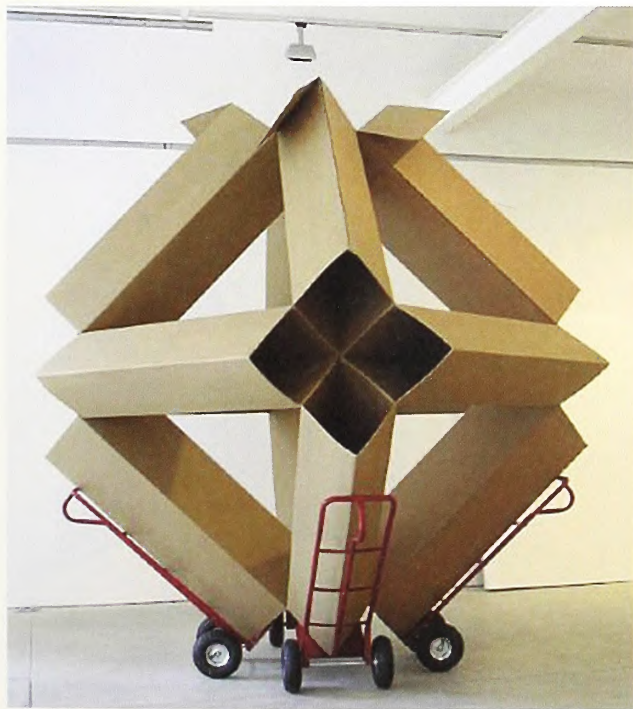
Elements and Host, 2003
vinyl, mdf and latex
dimensions variable



Tom Stanley's series entitled *Floating* is based loosely on research related to his paternal grandfather, John Thomas Stanley, a young painter who drowned inexplicably in the Mississippi River in 1920. Tom Stanley's images of boats and ships are vehicles for exploring his interest in narratives that rely on fantasy and folk forms.

Tom Stanley

Untitled, 2005
cardboard boxes and handtrucks
138 x 111 x 110 inches



Floating, 2004
acrylic on panel
20 x 24 inches

Dan Steinhilber

Dan Steinhilber sees the aesthetic possibilities of the most mundane materials. Shampoo bottles, packets of duck sauce, plastic forks, and innumerable other common objects reveal their inherent comic and transcendent possibilities at the hands of the artist, who says, "My work comes to life in the place where art concerns meet with everyday experience."





l.o.o.q.u.e., 2003
acrylic and collage on paper
10 x 15 inches

Brad Thomas's journals and small paintings, which he calls *spineless*, are derived from fifteen years of self-reflection in journal form. The artist has filled dozens of books with thousands of written entries, images, and ephemera that reflect on his fears, hopes, desires, criticisms, observations, and theories.

Brad Thomas

The Burrow, 2004
copper
147 x 127 x 31 inches



James Welty

James Welty's works explore the interconnections between nature, civilization, and human creativity. Though immobile and often monumental, Welty's works appear to be caught in the act of transformation.



An uncomfortable but evocative relationship exists between the young adults in many of **Monica Zeringue's** drawings and the highly controlled natural elements with which they sometimes share the pictorial space. Like a fairy tale fragment that's not quite recognizable, Zeringue's drawings (and paintings) exude a psychological tension, where both humans and nature are constricted, uprooted, insecure and dependent upon one another.

Monica Zeringue



La Poupée, 2004
oil on panel
26 x 32 inches

Team Lump



Team Lump

Twelve artists, working under the banner of Team Lump, a collective based in Raleigh, NC, created a sculptural house-of-cards for SECCA's *Homegrown: Southeast* exhibition. The card motif provides a unifying structure for the work of each individual artist, and the larger work becomes a testament to the power of collaborative creation. Team Lump members participating in this project include: Michael Salter, Tory Wright, Allyson Mellberg, Lump Lipshitz, Dale Flattum, Stewart Sineath, Amanda Barr, Harrison Haynes, Jeremy Taylor, Justin Crosby, Kay Whole and Bob Schatte.



Exhibition Checklist

All dimensions in inches unless otherwise noted. All artwork courtesy of the artist unless otherwise noted.

Jacqueline Bishop

Orchid Nest, 2003
6½ x 5½ x 4
oil on leather, spanish moss,
human hair
courtesy of Arthur Roger Gallery

Nestling, 2004
4 x 4 x 2½
oil on leather, twine, canary eggs
courtesy of Arthur Roger Gallery

Unremembered, 2004
5 x 4 x 3
leather shoes, beeswax, flower
petals, human hair
courtesy of Arthur Roger Gallery

Pieces of Knowledge, 2004
4 x 4½ x 1½
oil on leather, twigs, matchsticks
courtesy of Arthur Roger Gallery

Invisible, 2004
4½ x 5 x 2½
oil on leather, beeswax, flower
petals
courtesy of Arthur Roger Gallery

Lost Objects, 2004
5½ x 6 x 4
leather, beeswax, artificial birds
courtesy of Arthur Roger Gallery

Gorden Sister, 2003
4½ x 4½ x 3
oil on leather, hemp, string
courtesy of private collection

Elizabeth Brim
Comisole, 2003
3 x 14 x 8
forged and fabricated steel

Pillow, 2000
12 x 10 x 3
forged and fabricated steel

Tu Tu, 2004
27 x 32 x 18
forged and fabricated steel

Boogie, 2004
24 x 7 x 7
forged and fabricated steel

Julie Davidow
Vector #1, 2004
48 x 60
acrylic, latex enamel on canvas

Virulent Stroin #1, 2004
24 x 32
acrylic, latex enamel on canvas

Virulent Stroin #3, 2004
25 x 33
acrylic, latex enamel on canvas

Reservoir Host #4, 2003
18 x 24
acrylic, latex on un-stretched
canvas

Reservoir Host #6, 2003
17½ x 24
acrylic, latex on un-stretched
canvas

T.M. Dossett
Medgor, 1996
15 x 12
carved, painted wood

Dr. King, 1997
78 x 112
fabric covered carved wood

Oceolo, 2003
44 x 33 x 90
urethane and wood

Beth Edwards
Sunup, 2004
38 x 32
oil on canvas

Sundown, 2004
38 x 32
oil on canvas

Annunciation, 2004
22 x 24
oil on canvas

Log Cabin I, 2002
32 x 38
oil on canvas

Little Guy, 2004
12 x 12
oil on canvas

William Fields
Hermetico, 2005
41 x 26
pastel and prisma color on arches
courtesy of Louise Ross Gallery

Deus Revelotus, 2005
41 x 26
pastel and prisma color on arches
courtesy of Louise Ross Gallery

Mundus Imoginulus, 2005
41 x 26
pastel and prisma color on arches
courtesy of Louise Ross Gallery

Proceptor, 2005
41 x 26
pastel and prisma color on arches
courtesy of Louise Ross Gallery

The Secret of Secrets, 2004
44 x 30
pastel and prisma color on arches
courtesy of Louise Ross Gallery

David Finn
Ghost, 2004
8 x 7 x 25½
marble

Ghost, 2003
11 x 6 x 16
marble

Ghost, 2003
18 x 10 x 24
marble
courtesy of Patty and Malcolm
Brown

Imi Hwangbo
Muse, 2005
8 x 6 x ½
archival ink on hand-cut mylar
courtesy of the Museum of
Contemporary Art Georgia

She Speaks, 2004
9 x 7½ x 1
archival ink on hand-cut mylar
courtesy of Judith Zinsser

Blessé, 2004
132 x 85 x 5
archival ink on hand-cut mylar

Surfacing II, 2004
8 x 8½ x ½
archival ink on hand-cut mylar
courtesy of Kiang Gallery

Spire, 2004
62 x 62 x ½
archival ink on hand-cut mylar
courtesy of Dwight Hackett
Projects

Chris Jahncke
Orbit, 2005
22 x 33
mixed media on paper
courtesy of Ambrosino Gallery

Sky Drifter, 2005
22 x 33
mixed media on paper
courtesy of Ambrosino Gallery

Embryonic Tongle, 2005
22 x 33
mixed media on paper
courtesy of Ambrosino Gallery

See Bee, 2005
22 x 33
mixed media on paper
courtesy of Ambrosino Gallery

Untitled #1, 2005
22 x 33
mixed media on paper
courtesy of Ambrosino Gallery

Kirsten Kindler
Blue Pile with Figments, 2005
84 x 54 (diptych)
mixed media on canvas

Blue Clippings I and II, 2005
18 x 18
mixed media collage on paper

Study for Impossible Fence (from
the *Rickety Fence* series), 2005
15ft x 20ft
cut magazines, tape, glassine,
plastic film

Honging Cluster, 2005
90 x 62
mixed media on paper

Cluster I, 2005
33 x 33
mixed media collage on paper

Cluster II, 2005
33 x 33
mixed media collage on paper

Alexander Kvares
Untitled (Dioblo SV), 2003
11 x 14
graphite and gel pens on paper

Metabolics, 2004
9 x 12
graphite and gel pens on paper

Untitled (Soturdoy), 2003
9 x 12
graphite and gel pens on paper

Untitled (Showcose), 2003
9 x 12
graphite and gel pens on paper

Untitled (Showcase III), 2004
9 x 12
graphite and gel pens on paper

Cruising Time, 2003
9 x 12
graphite and gel pens on paper

Untitled (Wilderness), 2003
9 x 12
graphite and gel pens on paper

Untitled (Williamsburg), 2004
9 x 12
graphite and gel pens on paper



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Alexander Kvares (cont.)

Zombie Discotheque (The Second Coming of Electronica), 2004
9 x 12
graphite and gel pens on paper

Juan Logan

Complicity, 2004
dimensions variable
Vintage WWII stoneware and flatware

Maggie Michael

Sligo, 2003
84 x 72
latex, enamel, and ink on canvas
courtesy of G Fine Art Gallery

Lick, 2003
72 x 96
latex and ink on canvas
courtesy of G Fine Art Gallery

Leosh, 2003
72 x 96
latex, ink, and enamel on canvas
courtesy of G Fine Art Gallery

Explosion 6, 2005
50 x 215
ink, pencil, and enamel on paper
courtesy of G Fine Art Gallery

Explosion 7, 2005
50 x 215
ink, pencil, and enamel on paper
courtesy of G Fine Art Gallery

Jim Neel

Whirlwind, 2003
66 x 66 x 150
pigment and urethane on yellow pine, white pine and red oak

Tools for the Faithful, 2000
36 x 48 x 96
scorched white pine, steel and found objects

Cynthia Norton

Make-Up Instrument, 2003
3 x 1 x 1 feet
mixed media

Sovereign Instrument, 2003
3 x 2 x 1 feet
mixed media

Unbridged Instrument, 2003
3 x 1 x 1 feet
mixed media

Instrument for A Nervous Breakdown, 2003
3 x 1 x 1 feet
mixed media

Fountain (Emotion), 2003
4 x 4 x 3 feet
mixed media

Gradient Relationship Tree, 2005
7 x 3 x 3 feet
mixed media

Mary Jane Parker

Natural Affinities I, 2004
9 x 52
ceramic

Specimens (Stors), 2004
6½ x 8 x 6
wood, glass, digital prints

Amy Pleasant

In The Back of A Cor, 2003
72 x 60
oil on canvas
courtesy of Jeff Bailey Gallery

After So Long, 2003
72 x 60
oil on canvas
courtesy of Jeff Bailey Gallery

When Ruby Met Jim, Part 1, 2004
72 x 60
oil on canvas
courtesy of Jeff Bailey Gallery

When Ruby Met Jim, Part 2, 2004
72 x 60
oil on canvas
courtesy of Jeff Bailey Gallery

IlaSahai Prouty

Woll, 2004
dimensions variable
plaster

Symptom Map, 2004
dimensions variable
glass

Marek Ranis

Kobul Map, 2004
10 x 14 feet
satellite image on vinyl
courtesy of Andreas H. Bechter

Sonja Rieger

"The Club", 2001
11 x 16½
giclée print

"The", 2003
11 x 16½
giclée print

Blue Bor ot "The Club", 2002
11 x 16½
giclée print

The View from "The View", 2002
11 x 16½
giclée print

Codilloc, 2003

11 x 16½
giclée print

Winter Trees, 1999
30 x 37½
iris print

Loren Schwerd

Loveseat #2, 2004
32 x 32 x 20
wood, wax, and string

Loveseat #3, 2004
32 x 20 x 20
wood and leather

Loveseat #4, 2004
32 x 60 x 60
wood, wax, string, and rawhide

Joey Slaughter

Elements and Host, 2003-current
dimensions variable
vinyl, plywood, MDF, enamel paint

Tom Stanley

Floating #7, 2004
20 x 24
acrylic on plywood

Floating #8, 2004
20 x 24
acrylic on plywood

Floating #11, 2004
20 x 24
acrylic on plywood

Floating #14, 2004
20 x 24
acrylic on plywood

Floating #16, 2004
20 x 24
acrylic on plywood

Floating #18, 2004
20 x 24
acrylic on plywood

Dan Steinhilber

Untitled, 2005
138 x 111 x 110
cardboard boxes, hand trucks
courtesy of Numark Gallery

Untitled, 2005
115 x 26 x 4
grab bars, shampoo, added flavors
courtesy of Numark Gallery

Brad Thomas

wishin oaccomplished, 2004
10 x 15
acrylic and collage on paper

pollodin, 2004
10 x 15
acrylic and collage on paper

coveter, 2003
10 x 15
acrylic and collage on paper

Breakfast ot Onon's, 2004
10 x 15
acrylic and collage on paper

meghdoot, 2004
10 x 15
acrylic and collage on paper

bug-o-too, 2003
10 x 15
acrylic and collage on paper

nero, 2003
10 x 15
acrylic and collage on paper

James Welty
Block Tooth, 2004
129 x 135 x 31
copper

The Burrow, 2004
147 x 127 x 31
copper

Monica Zeringue
Un-Becoming, 2004
29 x 24
graphite on paper

From The Inside, 2004
29 x 24
graphite on paper

The Fundamentals of Gardening, 2004
29 x 24
graphite on paper

The Root of Erudition, 2004
29 x 24
graphite on paper

Lo Poupee, 2004
26 x 32
oil on wood panel

Evolution, 2004
26 x 32
oil on wood panel

Team Lump

House of Cords, 2005
dimensions variable
mixed media on MDF

secca

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